

# LewAllenGalleries

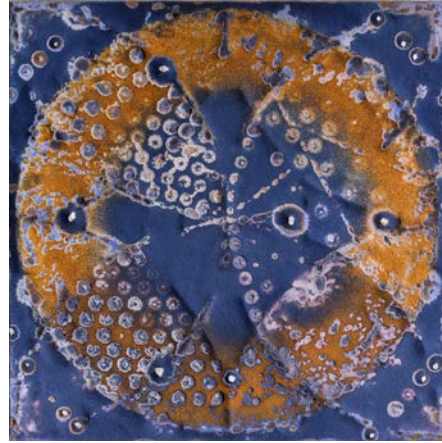
FOR IMMEDIATE RELEASE – August 19, 2016

## *Artem Vitro*

**Exhibition Dates:** August 26 – October 2, 2016  
**Artist Reception:** Friday, August 26<sup>th</sup>, 2016, 5 – 7 PM  
**Gallery Hours:** Mon - Fri, 10 - 6; Sat, 10 - 5

**LewAllen Galleries**  
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Carmen Vetter, *Portal II*, 2014,  
kiln formed glass, 21 x 21 in



Peter Bremers, *Inward Movement II*,  
2016, kiln-cast glass, 25 ½ x 20 x 5 ½ in

**Santa Fe** – LewAllen Galleries, regarded for having one of the premiere collections of art glass in Santa Fe, presents *Artem Vitro*, opening on August 26<sup>th</sup>. Comprised of new work by twelve of the world's leading glass artists, this exhibition initiates elemental dialogues between voices that explore the conceptual, political, expressive possibilities of glass sculpture, just as glass itself encapsulates, radiates and transforms light. This show coincides with *Glass for the New Millennium*, a museum exhibition at the Crocker Art Museum in Sacramento, California which features sculpture by many renowned artists whose work will also be highlighted in *Artem Vitro*.

The acclaimed artists included in *Artem Vitro* are masters of the intricate, nuanced techniques needed to produce their art. For example, **John Kiley**, after working under Dale Chihuly, Dante Marioni and Benjamin Moore, has updated and extended the lineage of these innovators, examining and diluting the boundaries between exterior, interior, and liminal spaces. On the other hand, the towering forms of **Danny Perkins** created through a number of complex, subtle processes have earned him acclaim as a leading glass artist for over thirty years.

Many of these sculptors are not only masters of their technical craft but also work as students of history, marrying cutting-edge technique with the aesthetics and processes within ancient traditions of sculptural art-making. The possibilities of glass as a textural material is exemplified beautifully in **Charles Miner's** vessels, adorned with highly detailed natural forms and created using the classical lost-wax method. **Hiroshi Yamano** works in a unique method adapted from a synthesis of Japan's history of metal crafting, blown and cut glass, and the application of delicate layers of silver leaf. **Veruska Vagen**,

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originally trained as a painter, is interested in the outer boundaries of glass as a conceptual medium, working in her innovative technique of *dot de verre* – recalling both *pointillism* and the ancient tradition of mosaics.

Also in this show is work ranging from the abstract to the architectural, the sensual to the unsettling.

While **Christina Bothwell**'s evocative and surreal figurative sculpture alludes to different symbols of life, death and metamorphosis, the narrative glass of **Lucy Lyon** finds inspiration in the personal gravity of small moments. **Latchezar Boyadjiev**'s glass forms are noted for their elegant pursuit of the perfect flow of form in undulating, fluid planes of color echoing the curvature of the human body. **Carmen Vetter** plays with patterning, mathematics and symmetry in the terrain of her kiln-formed wall pieces. The dynamic glass by **Matthew Curtis** draws upon an ongoing interest in fragments of architectural space as described by blown glass, colored oxide, and steel. **Peter Bremers** uses dreamlike, ethereal shapes to recall a sense of personal exploration in softly hued prisms.



Steve Klein, *Exploration 194*, 2016, kiln-formed glass, 18 x 18 x 6 ½ in

As all of these artists can attest, the simple fact of working with glass in sculpture is a precarious balance between control and compromise. **Steve Klein** – whose revelatory work operates within a dynamic relationship between texture, hue, and positive and negative space – eloquently explains, “In life, there are moments that require compromise, resolution and action to create balance. I am challenged by that act of balancing.” These artists, on top of their international and critical acclaim, have work in countless significant public and private collections on six continents including the Smithsonian (National Museum of American Art), La Granja in Spain, the Philadelphia Museum of Art, the National Gallery of Australia, The White House Fine Art Collection, the Shanghai Museum of Contemporary Glass, the Kunstgewerbe Museum in Berlin, and many, many more.

Exhibition catalog with essay can be sent upon request, and online version will be available at [www.lewallengalleries.com](http://www.lewallengalleries.com). Contact [agill@lewallengalleries.com](mailto:agill@lewallengalleries.com) or 505.988.3250.



Hiroshi Yamano, *From East to West: New Scene of Japan FNS #9*, 2016, blown, sculpted and cast glass with silver leaf engraving, drawing, and metal plating, 25 x 37 ¾ in

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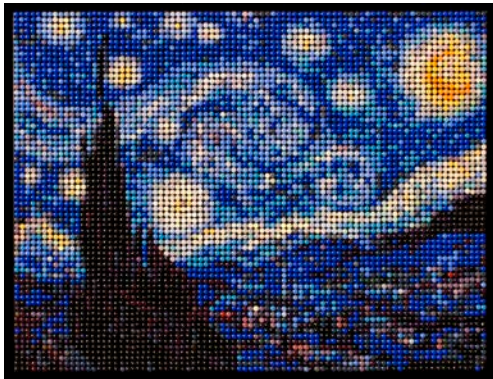
Christina Bothwell, *Tattooed Baby*, 2016, cast glass, ceramic and oil paint, 4 x 20 x 8 in



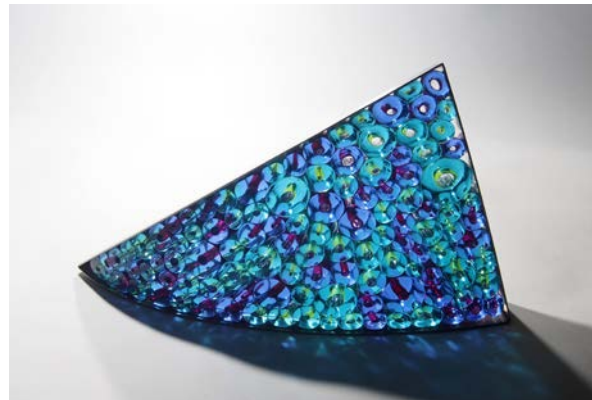
Lucy Lyon, *Doppelganger V*, 2015, cast glass, cast bronze and fabricated steel, 19 x 17 5/8 x 15 5/8 in



Charles Miner, *Tesuque Grand Slam*, 2016, cast glass, 14 1/2 x 21 1/2 x 21 3/4 in



Veruska Vagen, *Starry Night, 1889, After Van Gogh*, 2012, dot de verre, 17 1/4 x 17 1/4 in



Matthew Curtis, *Neodymium Aqua and Uranium Section*, 2016, blown, tinted and fused glass with stainless frame, 6 3/4 x 1 x 8 1/4 in